

Contents

<i>List of Figures</i>	vii
<i>Notes on the Contributors</i>	viii
Introduction <i>Alberto N. García</i>	1
Part I Theoretical and General Approach	
1 Emotional Culture and TV Narratives <i>Alejandro García Martínez and Ana Marta González</i>	13
2 The Emergence of 'Affect' in Contemporary TV Fictions <i>Robin Nelson</i>	26
3 Moral Emotions, Antiheroes and the Limits of Allegiance <i>Alberto N. García</i>	52
4 Group Empathy? A Conceptual Proposal, Apropos of <i>Polseres Vermelles</i> <i>Héctor J. Pérez</i>	71
Part II Collective Identities and Emotions	
5 Women, Television and Feelings: Theorising Emotional Difference of Gender in <i>SouthLand</i> and <i>Mad Men</i> <i>Elke Weissmann</i>	87
6 A Revolution in Urban Lifestyle: <i>Mad Men's</i> Narrative Revisited as a Social Lab <i>Lourdes Flamarique</i>	102
7 Performing Englishness: Postnational Nostalgia in <i>Lark Rise to Candleford</i> and <i>Parade's End</i> <i>Rosalía Baena</i>	118
8 Nordic Noir – Location, Identity and Emotion <i>Gunhild Agger</i>	134

Part III Genre and Emotions

9	Loss is Part of the Deal: Love, Fear and Mourning in TV Horror <i>Stacey Abbott</i>	155
10	Apocalyptic Psychotherapy: Emotion and Identity in AMC's <i>The Walking Dead</i> <i>Kyle William Bishop</i>	172
11	<i>Homeland</i> : Fear and Distrust as Key Elements of the Post-9/11 Political-Spy Thriller <i>Pablo Echart and Pablo Castrillo</i>	189
12	Emotions in <i>Star Trek</i> and <i>Battlestar Galactica</i> : What Makes Us Human <i>Claudia Wassmann</i>	205
	<i>Notes</i>	223
	<i>Bibliography</i>	231
	<i>Index</i>	249

Introduction

Alberto N. García

Ever since the Parisian spectators at the Grand Café ran away terrified at the sight of the train that approached La Ciotat station, it has been clear that cinema is an emotion-generating machine. In fact, to narrate is always to produce emotions. Munsterberg, one of the pioneers of film theory, saw this as early as 1916: 'Picturing emotions must be the central aim of the photoplay' (Münsterberg 48). Even that early in the history of film, he was already conscious of how emotions affected spectators: 'On the one hand we have those emotions in which the feelings of the persons in the play are transmitted to our own soul. On the other hand, we find feelings which may be entirely different, perhaps exactly opposite to those which the figures in the play express' (53).

Just as with other forms of art and expressions of popular culture, TV fiction can be at once a reflection of, and a normative guide for, social life. As Keen writes: 'That narratives have the potential to transmit not just shared positive values but also disciplinary models of social control (including hierarchies, norms, and discriminating standards) over the societies that share them has been a commonplace of contemporary theory since at least Foucault' ('Introduction: Narrative' 12). Often, social traits and predominant values – which are expressed in specific trends or lifestyles that are symptomatic of social life and become socially binding – emerge from the study of these fictional works. Contemporary TV series reveal some of the most singular expressions of the contemporary western lifestyle.

From that starting point, the book, *Emotions in Contemporary TV Series*, focuses in particular on analysing the role of emotions in these narratives as well as how they relate to personal and collective identity in specific contemporary TV shows and genres. Over the past twenty years, TV fiction has become one of the most powerful and influential trends

2 Introduction

in popular culture. Shows like *Mad Men*, *Lost* and *The Wire* have shaped a vigorous televisual landscape where innovations in narrative form, aesthetic engagement and an exploration of ethical issues have brought TV series to new heights.

In the following pages of this introduction I will examine how, over the last few decades, the social sciences have returned to the study of emotions; I will then specifically focus on the role that emotions have played in film theory since its beginnings. Next, I will briefly explain the causes behind the TV boom over the last 15 years in order to explain the ever-increasing academic fervour that TV series have awakened. This will allow me to show that, in spite of the extensive amount of existing literature, the study of emotions in TV is a largely unexplored field. To conclude, I will outline the contents of this volume in order to offer a guide to the reader about the structure and object of study of each essay.

1 Emotions in social sciences and the different ‘affective turns’

Over the last few decades, there have been extraordinary developments regarding the study of emotions, not only in the realm of psychology, medicine and neurology – areas in which the interest in emotions is something to be expected – but more generally in the realm of humanities and the social sciences, where emotions are not simply a subject of research but rather are the prism through which a new epistemological turn is taking place. Furthermore, as Keen explains, we are not really facing an ‘affective turn’, but rather an ‘affective return’ – a focus on emotions which the aesthetics of the early twentieth century instigated but left unresolved (‘Introduction: Narrative’ 18). As González and García point out in the first chapter, with a few notable exceptions, emotions have been mostly relegated to the background for much of the modern age, largely because of the undisputed, decades-long dominance of a rationalist and utilitarian paradigm, in which affective elements were labelled as irrational. The traditional Cartesian opposition between mind/body and reason/emotion is one example of this.

Emotions by nature include both cultural and cognitive aspects, as well as evaluations and physiological changes which, ultimately, generate practical dispositions. Because of this inner wealth, emotions serve as an especially appropriate anchor for the study of society, and reveal contemporary social structures and cultural trends. Numerous disciplines have focused on emotions, but the latest multidisciplinary research attempts to integrate them into a less rigid analytical framework.

Index

- 24, 54, 190
28 Days Later, 163, 166
 9/11 terrorist attacks, 159, 189–204,
 205, 207, 209; *see also* war on
 terror
- Adorno, Theodor, 24
 advertising, 102–17
 affect
 affective space, 136; *see also*
 landscape; *see also* location
 affective turn, 2, 8, 14, 33, 207
 ‘moments of’, 7, 28, 32–51, 223, 227
 theory of, 29–33, 223
 compare emotions
- Al-Qaeda, 229
American Horror Story: Murder House,
 157, 162–3
American Pastoral (novel), 225
Americans, The, 61, 62, 63
Angel, 155
 anger, 135–6, 167–8, 176–87, 219–20
 anguish, *see* distress
 antiheroism, 52–5, 59–70; *see also*
 heroism
- anxiety, 39, 137, 167, 171, 190, 192,
 201
- Aristotle, 19–21, 33, 221
 Arnheim, Rudolph, 3
ars moriendi, *see* television narrative
 closure
- Ashford, Michelle, 97
 audience, 23–4, 30–2, 34–5, 50–1,
 75–6, 79–84, 193, 196, 203, 219
 authenticity, 121, 127
- Bálazs, Bela, 3
 Balzac, Honoré de, 107–8, 225
 banal nationalism, 140, 143, 145, 150,
 152; *see also* identity national
- Band of Brothers*, 73
- Battlestar Galactica* (franchise), 10,
 159, 190, 195, 205–9, 211–16,
 219, 221–2
- Bazin, André, 3
 Benjamin, Walter, 21–2, 24
 bereavement, *see* grief
 Bergson, Henri, 31
 Biderman, Ann, 89, 97
 Laden, Bin, 194–5
Boardwalk Empire, 61, 62, 70
Bones, 155, 166
 Bordwell, David, 4–5
 boredom, 95–6, 112
Borgen, 40–5, 138
 Boss, 56, 59
 brain, 34, 206, 208, 210–13, 218; *see*
 also theory of mind; *see also*
 neuroscience
- Breaking Bad*, 52, 54, 56, 62, 64–9
 bridge (as a metaphor), 143, 148–52
Bridge, The, *see* Bron|Broen
Bridge, The (US version), 152
Broadchurch, 152, 227
Bron|Broen, 9, 136–7, 140, 143,
 148–52, 227
Buffy the Vampire Slayer, 155, 159–60,
 168
- Cagney & Lacey*, 87, 98
 catharsis, 198
 class, politics of, 127
 cognitivism, 5, 7, 52, 72, 82, 206
 compassion, *see* spectator engagement
 empathy
- Conjuring, The*, 161
 conspiracy, 189–90, 196, 199–203
 consumerism, 102–7, 115, 117, 218
Copycat, 97
 costume, 107, 111, 124,
 cruelty, 130–1, 169
CSI: Crime Scene Investigation, 155, 166
 cultural studies, 7, 135
 cultural identity, *see* identity national

- cultural memory, *see* identity social
- custom drama, *see* genre period drama
- Dawn of the Dead* (remake), 163, 166
- Deadwood*, 52, 55, 57
- death, 78–83, 158–9, 160–2, 165, 169–71
- deception, 197–204, 229, 230
- Deleuze, Gilles, 4, 31
- demons, 168
- depression, 179, 216
- Descartes, René, 206, 221
- despair, *see* distress
- Devil Inside, The*, 161
- Dexter*, 54, 58, 59, 62
- disgust, 156, 184, 210
- dissatisfaction, *see* frustration
- distress, 78, 121, 159; *see also* anxiety
- distrust, 195, 196–202, 203–4
- divorce, 130
- Dollhouse*, 159
- domestic violence, 180–2
- Downton Abbey*, 9, 119, 131, 132, 226
- Dracula, 166, 168
- Duchamp, Marcel, 106
- duplicitous, 195, 202
- edwardian era, 119, 123, 129, 226; *see also* englishness
- embarrassment, *see* shame
- emotional intelligence, 217–20
- emotion
- emotional culture, 2, 13–18, 89–91, 107, 112–114
 - emotional return, *see* affective turn
 - emotivism, 94, 106
 - moral emotions, *see* morality
 - theory of, 16–18, 89–91, 207–208, 211, 212
 - types of, *see under individual names compare* affect
- En by I provinsen*, 227
- englishness, 118–133; *see also* national identity; *see also* edwardian era
- envy, 109
- Exorcism of Emily Rose, The*, 161
- experienter 32–3, 37, 40–1, 43, 47; *see also* audience
- family, 164, 172, 198, 225, 229
- fashion, 107–111, 225
- fear, 18, 77–8, 82–3, 156–8, 164, 185, 191–6, 203–4, 219
- of death, 179, 186
 - dread, 163, 164, 192
 - ‘repressed’, 180–1
 - terror, 190, 229
- film theory, 3–5, 27, 29
- Following, The*, 155
- Forbrydelsen*, 9, 136–41, 145–8, 151, 228
- Forsyte Saga, The* (remake), 119
- Foucault, Michel, 1, 25
- Freud, Sigmund, 101, 156, 170, 173, 179–82, 213, 215
- ‘death fetish’, 215
 - uncanny, 156–7, 164, 172, 180, 186
 - psychoanalysis, 4, 7, 22, 96, 114–15, 156, 173, 179, 215
- Friedan, Betty, 95
- frustration, 112, 115, 121, 177, 187
- Game of Thrones*, 55, 60, 66–67
- Gansa, Alex, 190
- gaze, 32, 46, 98, 100, 123
- gender, politics of, 25, 87–101, 95, 137, 205, 213, 214, 219–20
- feminism, 4, 7, 44, 47–50, 87–101, 102, 215–6, 220
 - femininity, 109–17
 - masculinity, 93–4, 98, 102, 109–17, 165, 225
 - patriarchy, 89
- Generation War*, 73, 138
- genre
- melodrama, 159–60
 - nordic noir, 134–52, 227–8
 - period drama, 118–33, 226
 - political-spy thriller, 8, 145, 189–204, 229
 - science fiction, 8, 205–22
 - terror tv, 189
 - trauma tv, 189
 - tv horror, 155–88, 228
- ghosts, 156, 158, 161–64, 171
- Gilligan, Vince, 52
- glance, 32, 223
- globalization, 118

- god *see* religion
Good Wife, The, 55
 Gordon, Howard, 190
 grief, 121, 135, 158–63, 168–9, 171, 176, 179
 Guantanamo Bay, 221, 242
 Guattari, Félix, 31
 Guillou, Jan, 154
 guilt, 61–2, 65, 169, 177–9, 181, 187, 201, 211
- Hannibal*, 58, 155
 happiness, 114, 126, 167, 185
 hate, 167, 172, 206, 220, 221
heimlich, *see* uncanny
Hemlock Grove, 155
 heritage film, 119, 123, 131, 226; *see also* period drama
 heroism, 98, 190–3, 195, 198–200; *see also* antiheroism
Hill Street Blues, 97
Hinterland, 138, 152, 228
Homeland, 10, 59, 66, 189–204, 225, 229–30
Homicide: Life on the Street, 97
 hope, 192, 195, 196
House M.D., 54, 56, 155, 157
 hysteria, 86, 160, 176, 191
- identity
 collective, 14, 103, 118, 122, 134, 146, 148–51, 189
 individual, 14, 24–5, 102–3, 106–17, 146, 171–87, 197, 199
 national, 118–22, 133, 137, 140, 148–51, 190, 227
 social, 108, 113, 117–8, 133; *see also* collective identity; *see also* national identity
In the Flesh, 155, 164–8, 228
 inner self, *see* personal identity; *see also* intimacy
Inspector De Luca, 138
Inspector Morse, 43
 internet, 22, 33–4
 intimacy, 91, 102, 107, 111, 121, 159, 217
 isolation, *see* loneliness
- Jury, The*, 73
- Kant, Immanuel, 20–1
Killing, The, *see* *Forbrydelsen*
Killing, The (US Version), 152
Knick, The, 224
 Kracauer, Sigfried, 3
- labyrinth (as a metaphor), 145–8, 151, 229
- Lacan, Jacques, 4, 173–4, 176, 185
 imago 173–4
 mirror stage, 173–4, 185, 187
 landscape, 124–6, 131, 134–7, 139, 141–4, 147, 152, 209
 cityscape, 134, 137, 145, 150
 ‘guilty’, 144, 151
 rural, 120, 124, 143
 see also location
Lark Rise to Candleford, 118–20, 123–9, 131–133, 227
Last Exorcism, The, 161
Lay of the Land, The (novel), 225
 lies, *see* deception
 lifestyle, 102
 location, 134, 137, 144, 145; *see also* landscape
 loneliness, 95, 112, 116, 149, 158, 198, 218
Lost, 2, 32, 35, 54, 55, 190
 love, 112, 131, 146, 199–200, 214, 220–1, 230; *see also* marriage
Low Winter Sun, 224
 Lynch, David, 159–60
- Mad Men*, 2, 6, 8, 29, 40, 45–50, 52, 54, 66, 87–98, 100–17, 224–5
Man in the Gray Flannel Suit, The (novel), 225
Manchurian Candidate, The, 192–3
 Mankell, Henning, 154
Marchlands, 161–3, 165
 marriage, 112, 114, 126, 129; *see also* domestic violence
Masters of Sex, 97
 melancholia, 139, 144, 148, 151, 169, 170, 178–9; *see also* nostalgia
mise-en-scène, 46, 59, 123, 131
Misfits, 74

- modernity, 103–7, 119, 120, 128
 monster, 156–7, 199
 mood, 125, 127, 130, 135, 137, 148,
 151–2, 194, 201, 208, 227;
 see also affect; *see also* emotion
 morality, 7, 22, 27, 53, 55–70, 71, 94,
 101, 102, 191, 197, 207, 209
 mourning, 122, 158–60, 168, 170,
 171, 177, 187, 190; *see also*
 grief
 music, 36–8, 124, 145

 narrative, *see* television narrative
 narrative of suspicion, 202
 neuroscience, 206, 223
Night of the Living Dead, 163
 nostalgia, 35–7, 119–33, 139, 226,
 227; *see also* melancholia
Nurse Jackie, 52, 224
NYPD Blue, 97, 224

Originals, The, 155
Oz, 55

 pain, 16, 77–8, 158–60, 167, 197,
 210–2, 222
 panic, 177
Parade's End, 118–20, 123–4, 129–33
Paradise, The, 119
 paranoia, 193, 196, 201, 203, 204,
Paranormal Activity (franchise),
 161
 patriotism, 131–2; *see also* national
 identity
 performance, 226
Person of Interest, 190
 phenomenology, 5, 100
 Plato, 21
 plot twist, 198; *see also* television
 narrative
 point of view, 95
Poirot, 43
Polseres Vermelles, 71–84
 postmodernism, 20, 46–7, 66, 205,
 217
 post-structuralism, 26–7
Primal Fear, 97
Prime Suspect, 98
 privacy, *see* intimacy

 private sphere, *see* intimacy
 production context, 91–2
 psychotherapy, 173–88

 race, politics of, 92, 98
 rage, *see* anger
Ray Donovan, 55, 97, 224
Red Band Society, 224
 reflexivity, 24–5, 45
 regret, *see* melancholia
 relativism, 54, 222
 religion, 178, 195, 201, 207–8, 211,
 213, 221
 resentment, 172, 181, 183, 185, 187
Resurrection, 228
Revenants, Les, 164, 228
Revolutionary Road (novel), 225
 revulsion, *see* disgusting
 Roddenberry, Gene, 205, 216–18
 Romero, George A., 164, 172
Rubicon, 190

 sadness, 82, 96, 115, 121, 131, 135,
 165; *see also* grief
 sea (as a metaphor), 144, 151
Secret of Crickley Hall, The, 161–3, 165
 self, *see* individual identity
Selfridge, Mr, 119
Seven, 139, 152
Sex and the City, 87
 sexuality, 215–6
 shadow image (as a metaphor), 141,
 143
 shame, 47, 91, 94, 172
Shaun of the Dead, 163
Shield, The, 54, 59–60, 62, 67–70, 97
 shock, 156, 157, 178
Shooting the Past, 35–40
 shyness, 174
Silent Witness, 98
Skins, 74
Smilla's Feeling for Snow, 97
 social criticism, 139
 social mimesis, 105
 social order, 113, 116, 128
 social self, *see* collective identity
Sons of Anarchy, 60
Sopranos, The, 6, 32, 52, 54, 56, 60–3,
 65, 92

- sorrow, *see* sadness
- SouthLand*, 8, 67, 87, 89, 91, 97–101
- space, 111–13, 136; *see also* location
- spectator engagement, 27–32, 40, 47, 51–8, 71, 80–4, 91, 124
- alignment, 57, 61, 76–7, 191, 198
- allegiance, 55, 57–59, 61–70, 191
- empathy, 27, 39, 56, 71–84, 102, 105, 149, 152, 192, 207, 210–12, 217, 220, 222, 225
- identification, 8, 53, 59, 60, 65, 191, 192, 222
- sympathy, 7, 25, 27, 53, 56–7, 61–70, 71, 78, 80, 179, 224, 225
- Spinoza, Baruch, 31
- Star Trek* (franchise), 10, 205–208, 213, 216–21
- stereotypes, *see* identity collective
- Strisser på Samsø*, 227
- structuralism, 4
- structures of feeling, 135, 137, 144; *see also* theory of emotion
- suffragette movement, 129
- Supernatural*, 228
- suspense, 192, 196, 202
- tears, 149, 160, 167, 177, 181, 184, 187
- television narrative 22–3, 28–36, 53–4, 61–2, 66, 157, 161, 162, 207
- closure, 42, 68–70
- complex tv, 26, 28, 31, 55, 69
- long form tv, 27, 31, 50–1, 55, 63, 66, 67
- post-narrativity, 29, 35
- slow television, 40, 124, 224
- theory of mind, 212; *see also* brain; *see also* neuroscience
- threats, 189, 195
- Three Days of the Condor*, 197
- thriller, *see* genre political spy-thriller
- tone, *see* mood
- tragedy, 19
- transnational, 134–52, 226
- trauma, 155–68, 173, 176–9, 182, 188–9, 202, 204
- True Blood*, 156, 168–9
- True Detective*, 59
- true self, *see* identity individual 106
- Tunnel, The*, 152
- Twilight* (saga), 168–9
- Twin Peaks*, 157, 159–60
- unhappiness, *see* sadness
- Unit One*, 227
- Upstairs, Downstairs*, 122–3
- vampires, 156–8, 164, 168–72, 180, 182, 186, 228
- Vampire Diaries, The*, 168–71, 228
- vengeance, 149, 207
- Village, The*, 119
- Walking Dead, The*, 63, 164–5, 171–88
- Wallander* (British TV Series), 137, 152, 228
- Wallander* (Swedish TV Series), 9, 136–7, 139, 142–4, 146, 151, 227
- war on terror, 189, 201, 203, 205, 209; *see also* 9/11 terrorist attacks
- Weeds*, 52, 54, 60
- Weiner, Matthew, 8, 46, 89, 92
- welfare state, 139, 142, 148–9, 151
- werewolves, 171
- West Wing, The*, 40, 55
- Whedon, Joss, 6, 159–60
- White Heat*, 73
- Wire, The*, 40, 55, 57, 97, 225
- Wycliffe*, 227
- X-Files, The*, 54–5
- zombies, 63, 156–8, 161, 163–8, 171–88, 228